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ABSTRACT

This is the first in a series of occasional papers designed as a vehicle for the collection and dissemination of ideas for increasing philosophy course enrollments in two-year colleges. A project of the Subcommittee on Attracting Philosophy Students of the American Philosophical Association's Committee on Teaching Philosophy in Two-Year Colleges, the series provides brief descriptions of student recruitment ideas, projects, and methods for adaptation and utilization by philosophy departments and instructors. Items included in the series are presented in nine categories: Germinal Ideas, Strategies, Procedures, Projects, Graphics, Scripts, Resources, Miscellaneous, and Critiques. Among the items included in this first issue are suggestions for publicity handbooks, news releases, conducting radio interviews, project planning techniques, posters, and personal appearance speeches. Directions for users of the materials and for potential contributors to the series are given in the introduction and in the various sections. Also included in the last section of the document is a call for contributions to a special collection of radio-TV plugs celebrating birthdays of modern philosophers. (BB)

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ATTRACTING PHILOSOPHY STUDENTS -- I

Walter A. Coole

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TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

ED144651

ABSTRACT. This is the first of a series of occasional papers, published at the direction of the Committee on Teaching Philosophy in Two-Year Colleges, American Philosophical Association: collections of items to be used to increase philosophy course enrollments. After introductory comments, procedural information is directed to users and contributors. Examples are provided according to category: "germinal ideas", strategies, procedural models, projects, graphics, scripts, resources, and scripts. The last section in this paper calls for contributions to a special collection of radio - TV plugs, celebrating birthdays of modern philosophers.

INTRODUCTION. When Michael Scriven issued a call for methods to increase enrollments, I responded with a brief letter. I had a suggestion for which I provided a convincing (to me) argument. A few days later, I contemplated a carbon copy of my letter. "Fine," I said to myself, "but the work involved in carrying out that scheme is beyond estimation."

At the 1976 National Workshop/Conference on Teaching Philosophy, Scriven's collection was mentioned. I must have dozed off for a few seconds, because the next thing I remember was being told that I was responsible for collecting and maintaining a file of student-recruitment working materials. The assignment wasn't forgotten; I've been prodded on letterhead of the APA's Committee on Teaching Philosopy in Two-Year Colleges. This series of collections should not be taken as limited in its applicability to community college student-recruitment, however.

TO USERS. I don't expect that anything that appears in this series can be used in exactly the same way in two situations. You'll have to adapt it to your own ends.

Unless an item is otherwise annotated, everything you see in the series will eventually revert to the public domain; good manners should

JC 770 464

prevail in the form of acknowledgement, nonetheless.
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If you experiment with an item from this collection, I'd appreciate a brief critique. If you had good results, the author would appreciate a compliment; if they weren't so good, your experience should be profitable to someone else.
The graphics given in this file might be problematic to you; microfiche retrieval isn't perfect at many schools because of the poor printers that flooded the market. The solution to this problem is to use the retrieved copy as a basis for a work-order to your audio-visual facility. Let them do it over again.
Beyond the immediate purpose of materials in this series of collections, you may find instructional applications for some of this stuff -- or a "public awareness" project; that's part of the expected outcome. Help yourself!

TO CONTRIBUTORS. It's all very well to appeal to your professional altruism in urging you to contribute your ideas and work to these collections; the status you gain from such a publication probably won't influence any important decisions about your career. However, if your student-recruitment campaign is funded by grant money, you're likely to be asked how your project efforts will be reported.
Here's a relatively inexpensive and effective way to meet that demand; being able to point to a reporting procedure with widespread accessability such as afforded by ERIC will not only increase your application's prospects--your past performance will bear on future grant applications.
Note that items you submit may be copyrighted within five years of the public distribution. If you want a little tighter control, you may describe the item in this collection and direct the user to contact you directly to arrange for usage.

Here are the physical requirements...

SIZE: Everything should be on good quality 22cm X 28cm ($8\frac{1}{2}$" x 11") paper

TYPING: Use carbon ribbon. That's the plastic film stuff, not the cloth ribbon. It takes a special typewriter, but they're pretty common. All corrections should be done with "Snopake" "Liquid Paper" type correction fluid. Not erasures.
White correction-tape is OK, too.
Use 2.5cm (1") margins and space-and-a-half or double spacing.

If you submit copyrighted materials, it may cause you and me some sleepless nights--reference it!

Acceptance standards will remain "intuitive" until the need for formal rules arises. Needless to say, good academic workmanship should set the tone. Your language on the cover sheet should be terse, but if the body of the contribution requires length and detail, we can handle it.

Each item in this series will have one or two pages of cover-sheet. Page 4 gives the general scheme of a cover sheet. Data and entries unique to each category in the collection will be discussed in the remainder of this first collection of the series--along with working examples.

x-xx-xxx *

[Category]

[Title]

[Your name and address--
institutional address
preferred]

[Telephone--add special
WATS or other numbers
if you like]

Leave 5cm (2") for me to make these entries, please.

What follows will discuss and exemplify the form and content of the body below here.

**The identifier will have three parts: first, the collection-number second, the category-identifier third, acquisition number.*

If your item has more than one page, please paginate in the center.

For the whole collection, I'll add page-numbers in the lower-right corner.

--1--

--4--

Now, let's procede by categories. The examples are "nest-egg" items in the collection as well.

1. GERMINAL IDEAS

The casual ideas that occur to us from time to time should be circulated for others to work from. Even if they aren't very practical, they're nuggets that shouldn't be dropped into the tailings.

Let's restrict these submissions to a total of one page. The cover sheet itself, has quite a bit of usable space for a brief summary of the idea. If it gets longer, you should SUBMIT a germinal-idea entry in this series to cross-reference to your own separate submission to the ERIC Clearinghouse, send two (2) copies of your document to:

Acquisitions Librarian
ERIC CLEARINGHOUSE FOR JUNIOR COLLEGES
96 Powell Library Building
University of California
Los Angeles, CA 90024

Include appropriate references and acknowledgements.

COMMUNITY COLLEGES AS OUTPOSTS FOR CONTINUING EDUCATIONS

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The Open Classroom
Skagit Valley College
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Washington State
SCAN 326-0]43

State university philosophy departments should consider using two year college philosophy departments as "outposts" to deliver advanced courses to the estimated one million graduates with some philosophic background who reside in the community college service district and who can't commute to the university campus.

While the 2-year college philosophy teacher may not be capable of conducting specialized upper-division graduate work on his own, he may serve very well as a remote "graduate assistant", representing the university's top teachers. Further, he'll be familiar with the potential clientele in his immediate area and its interests.

University continuing education divisions are quite sophisticated in their knowledge of "delivery-systems" that can allow the course to progress without the university teacher having to travel to remote areas: use of video tapes, audiocassettes, and telephone hookups.

2. STRATEGIES

In the foregoing example, it's clear that I haven't done much more than dreamed up something that "they ought to do." Further, I probably won't do anything with the idea unless someone responds in some way.

In contrast to a "germinal idea", a strategy is a definite plan with committed people who are in action. This category might also report completed activities or long range activities.

The format entries following the title and contributor will be:

-- a one page abstract, including a statement of purpose or objective
-- names of persons or departments committed to the activity
-- publication plans, if any

This cover may require as many as two pages, but no more.

The text following the cover sheet(s) may be of any reasonable length.

Examples of strategies:

- amending graduation requirements
- periodic recruitment and advertising efforts undertaken
- cooperative efforts with other disciplines
- forums for the general public

3. PROCEDURES

Any student-recruitment activity is going to involve detail work. Much of it requires some degree of technical competence. Under this category we'll collect directions - how to's. If some of the work can be delegated, these will be convenient ways to specify how work is to be done simply by red penciling these model directions and having them re-typed.

The single cover sheet of procedural material will give its purpose, a listing of content, and acknowledgements. The text may be of any length.

Procedure

PHILOSOPHY DEPARTMENT PUBLICITY HANDBOOK

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Washington State SCAN
326-0143

This handbook, written expressly for the Skagit Valley College Philosophy Department, should be general enough for application in most similar departments.

Contents

General	p. 2
News Item Checklist	p. 3
Newspapers	p. 4
Radio and TV	p. 4
Things to Avoid	p. 8

Much of this has been adapted from:

1. Cathy Abbee: Publicity Handbook, Issued by the Skagit Valley College Public Information Office.
2. "Professional PR Skills" in: UP MEMBERSHIP. DECA Related Materials Service, Distributive Education Clubs of America, 1908 Association Drive, Reston, VA 22091.

General

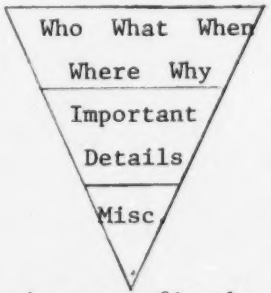
Every news release of the Philosophy Department - no matter what its intended purpose, results in attracting students; many of them turn out to be interesting and talented. Leaving enrollment aside, certain kinds of news releases are the major work of a secondary mission of the philosophy department: increasing public awareness of philosophic ideas.

Everything must be released through the College Public Information Officer! Why? (1) The rules say so. (2) They have the technical know-how to polish the release to journalistic standards. (3) They'll do none tenths of the work involved.

Since all commercial media are fighting the dilemma of a mass of publicity handouts vs. a shortage of media space, your news item will face stiff competition. If you aim to teach esoteric philosophy through your release, you're going to be disappointed. To have your item accepted, you'll have to account for journalistic priorities.

"Don't go into exhaustive detail. Some detail is necessary, but too much buries pertinent facts. However, don't hesitate to include unusual or even 'corny' bits of information," advises a prominent local editor.

In writing your story, keep journalist practice in mind. If an item's considered but judged too long, the editor will use a journalistic convention, illustrated by this diagram.



First Paragraph

Second Paragraph

Remainder

To make the story fit the space, they simply chop from the bottom.

While there's a variation in media deadlines that boggles the mind, it's safe to say that a half hour devoted to publicity every Monday will produce enough stories to saturate the area's media. If something doesn't come to mind, perhaps the following checklist will recall something that's newsworthy. If the story is turned in to the PIO by that afternoon, they'll have time to polish it and get it out to appropriate circulation.

Some hints:

1. Work mainly with persons, not ideas. Identify persons with the cities they live in.
2. All facts, including names, titles, and addresses should be verified.
3. Men's names should have a minimum of two initials. Nicknames are to be avoided.
4. Women's names should carry correct and preferred titles (Miss, Mrs., or Ms. Verify preference!)
5. Write your story as tightly and professionally as you can. The less rewriting that occurs, the less filtering of accuracy and the faster the PIO can get it out. If they can simply xerox your release and circulate it, you're ahead.
6. Eliminate: adjectives, abstractions, jargon.
7. Relate the story to the district.

News Item Checklist

New appointments and promotions
Scholarships
Student and faculty personality stories
Awards and honors
Prominent visitors
Student success stories
Teaching innovations
Citizen advisory committees
Alumni activities
Departmental activities
Instructional travel
Guest speakers
New programs and courses

Research and service projects
Speeches and papers
Student activities
Philosophic criticism
Philosophic historic celebration

Newspapers

After having played around with publicity for a while, I'm coming to the conclusion that Kierkegaard was correct in his attitude toward journalism. The matter of PR photography makes the case for Machiavellianism quite clear.

"When possible," advises the PIO, "select photogenic or dramatic looking persons for photographs. The purpose of the photo is to further your cause, not to reward faithful workers." PR photographs are posed to grab attention, intrigue readers, or to illustrate a point.

Usually, the PIO does photographic work on reasonable notice. The request should be backed up with a specific proposal, related to a story already in hand.

When taken notes should be taken to enable identification of people from left to right, AS YOU LOOK AT THE PHOTO.

Radio and TV

The broadcasting industry is not only motivated by journalistic issues, it is required by the FCC to offer free public service air time.

The availability of good material covering newsworthy events is erratic. Your least important release may be issued at a time when the news manager's in-box is empty. Your universal synthesis of Truth may be lost in a clamor of club meeting announcements and Little League scores. (It's ever been thus.)

You should account for several kinds of public service programming:

- Brief spot announcements made during the broadcast day
- Spots made by special personalities, such as disc jockeys, news analysts, station managers
- Short news items of community interest included in regular newscasts
- Interviews, group discussions, panels, demonstrations
- Editorials on community issues or projects

Some hints:

1. TV is a visual medium; radio is a verbal medium. On TV, public service messages are most effective when described visually by film, videotape, photographs, slides, or demonstrations and interviews by interesting people.
2. It is unrealistic to expect broadcast media to innovate just to serve philosophy. For TV, first contact should be made 4-6 weeks in advance; for radio, 2-3 weeks.
3. Time spot radio announcements to run 10 seconds (25 word max.), 20 seconds (50 word max.), 30 seconds (75 word max.), or 60 seconds (150 word max.). Use simple descriptive words that form pictures.
4. TV copy should accompany visual aids - readable, and on non-rattle paper. Pacing is slightly slower: 10 seconds (12 words), 20 seconds (35 words), 30 seconds (60 words) and 60 seconds (120 words). One slide for each 10 second passage. Slides are preferable to photos.
5. Know what you want the audience to know, to do, or to change. (Can you write it in one brief sentence?)
6. If you don't grab the listener's attention within 20 seconds, he'll be in the john while the rest of your message is going. Arouse curiosity, interest in a personal way; cite an unusual fact, a simple paradox or anomalie; challenge.
7. Avoid philosophic vocabulary and two page sentences!
8. Use prepositions, conjunctions, and relative pronouns in conversational style sentences: ON, AT, IN, AND, BUT, SO, THEN, WHICH, THAT, AS. Use contractions.
9. Use titles before names profusely, and keep mentioning the names.
10. Use dots and dashes freely - yeah, with abandon. Give the announcer a chance to breathe.

. Never abbreviate names of states, cities, countries, days or months. Names of professional organizations should be repeated several times during the first part of the story. When it becomes appropriate to abbreviate, use capital letters separated by dashes, eg.

American Philosophical Association A-P-A

12. Add phonetic spelling in parentheses if there's a possibility of an announcer muffing it. Most professionals take pride in the correctness of their pronouncing difficult or unusual names, and even though he is prominent in the history of your specialty, don't assume that even a college trained announcer can handle "Hans Reichenbach" (RYE-ken-bahk). If in doubt about your rendition, try it out on a few freshmen.

13. Use transitional words at the beginning of as many sentences as you can. This helps the listener flow along with the sequence of images you wish to suggest: FURTHERMORE, HOWEVER, NEVERTHELESS, MOREOVER, ALSO, AND, BUT, THEN. But never, never never "ergo", "mutatis mutandis", or "Contrapositively" - or your next sentence will be addressed to two philosophy professors, exclusively.

14. It helps to test your script by reading it aloud. But remember, you're trained to vocalize Kantian sentence structure. And that's not a fair test. Have a layman read it and watch his stumbling points.

Finished circulation copy should be issued on the format shown on the next page.

PHILOSOPHY DEPARTMENT
Skagit Valley College
Mt. Vernon, WA 98273
(206)-424-1031

Length_____Start____Stop____

Production: Live _____ Tape _____

Return tape: Yes ( ) No ( )

Label:_____

Remarks: _____

_____

_____

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Things to Avoid

1. Leave important items until last. This is publicity, not suspense dramatics.

2. Releasing stories just to meet the weekly quota or just to get some social criticism on the record. Don't cry "Wolf!"

3. Omit first names, middle initials, hometowns.

4. Let the PIO or the journalists do the legwork, elicit nuances.

5. Disregard accuracy and detail where important to audiences.

6. Lofty dicta, abstract generalizations.

7. Allowing for deadlines and transmission lags.

8. Take a universal view - to hell with the parochial minds.

9. Be impersonal. The reader shouldn't be so caught up with his own little world anyway.

10. Producing messy copy for the PIO and the editors to puzzle over.

CONDUCTING RADIO INTERVIEWS

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Many professional philosophers are willing to contribute a half hour's time to a taping session that you prepare. A little practice can make this easy for you to carry off. Here are the main tricks to master and make habits.

If you carry a cassette recorder when visiting and dragoon your professional friends, you can collect some good stuff for local broadcast use. If you have the right equipment available, you can do some of this kind of activity for the price of a long distance telephone call. Consult your campus audiovisual specialist for technical help.

Much of this was adapted from "Professional PR Skills" in UP MEMBERSHIP DECA Related Materials Service, Distributive Education Clubs of America, 1908 Association Dr., Reston, VA 22091.

The utility of this activity occurred to me when watching John Searles on the local PBS station. I have no idea what his exposure did for the University of California's philosophy enrollments, but it strikes me as a strategy worthy of contemplation.

A radio interview is the result of genius and hard work. The genius is provided by the interviewee, the hard work by the interviewer.

Here are some techniques:

1. Discuss the interview well beforehand. Tell why you are having the interview and who the audience will be. Discuss what his accomplishments are, his knowledge of a topic, his opinions. If he's some distance away and visiting your area for only a short time, start this process with a letter and continue with a phone call.

2. List out the specific questions you'll be asking so he can prepare answers phrased as he wants them.

3. Keep your questions short and your comments shorter. Leave the audio time to the interviewee. If you're taping, edit the pauses later.

4. The introduction should tell who the interviewee is, where he's from, and (if appropriate) why he's visiting you. Biography should emerge from leading questions after the introduction.

5. Initiate questions with How? What? When? Where? Why? Don't frame questions to elicit simple "yes" or "no" responses. At the same time, don't admit responses of the sort Socrates complained of. ("They... [don't] answer; but, like brazen pots, which, when struck, continue ringing until someone puts his hand on them.") Professional broadcast interviewers call this "answer control."

The best questions begin with "How?" and "What?"

6. Don't ask questions that reverse implied assumptions. Check those assumptions before the interview.

7. As the interview is in process, give the interviewee a show of interest. If he's not accustomed to recording into a microphone, be the standin for the live audience. Provide the kind of visual feedback that's needed for conversational communication to work.

8. Remember that a lay audience won't be as directly interested in abstract ideas as personalities. If conveying ideas is what you're

up to, use personal issues to carry the load. Stress pronouns "you" and "your" in your part of the dialoque. Encourage him to use "I" and "mine".

9. Usually, ad lib interviews are best. Jot down some notes or questions. It will help insure that you cover the major points of the interview. Write out a short opening and closing. That will help you introduce your guest quickly and bring the interview to an end easily and on time.

10. Try to keep your interviewee's mind in a familiar working context. This is one of the advantages of taping an interview via long distance telephone call to his office. By using an inexpensive telephone-to-cassette recorder patch, you can work with him in his usual context. Characteristic background sounds - if not too obtrusive - can help you tell the story.

And manners! After editing, check with the interviewee before releasing. Ship him a copy of the final version or play it back over the telephone.

PROJECT PLANNING

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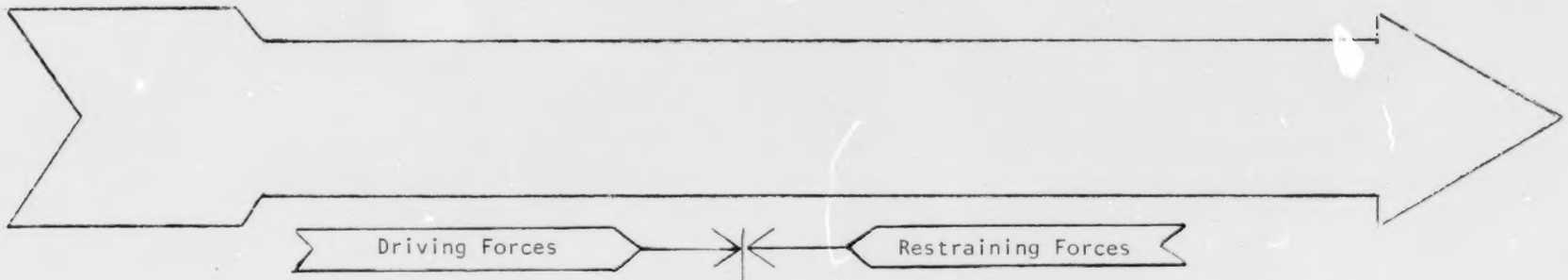
While projects can be "just done", a thorough weighing of alternative plans and detail-analysis can reveal elegant tactics. One workable managerial device for this preliminary effort is called a "force field analysis". This approach allows a number of people to contribute insights to a group effort.

This format, presented at the proposal stage of a grant application, is impressive evidence that the project has been well conceived - if for no other reason than that it's a familiar discursive form to management types.

In this presentation, I've presented the blank format, followed by an example which represents my conception of the project just as it began. In fact, I had no such documentation, but the project did take place - and it worked. A discussion completes the paper.

I learned this technique from a former member of the Boeing Corporation's management group, Hal McChesney.

FORCE FIELD ANALYSIS WORK SHEET



Observations: _____

_____

_____

PROJECT PLAN

Action	Begin	Complete
1.		
2.		
3.		
4.		
5.		
6.		
7.		
8.		

Available resources

1. _____
2. _____
3. _____
4. _____
5. _____

Additional resources needed

1. _____
2. _____
3. _____
4. _____
5. _____

Commentary: _____

FORCE FIELD ANALYSIS WORK SHEET

OBJECTIVE: to increase enrollment in Philosophy 111: Problem-Solving from a current enrollment of 10 per year to 30 at a cost of $10 and 10 hours of personnel time.

Driving Forces	Restraining Forces
1. Need of students to learn problem-solving methods	1. Faculty advisors' distorted view of philosophy and logic
2. Elective humanities requirements in most associate of arts degrees--and students' disdain for "impractical" content	2. Students' misconception of content of informal logic course content

Observations: Note the current growth of law-enforcement and nursing programs. Shouldn't these people have a large problem-solving component in their job descriptions? Faculty advisors are not uniformly difficult; pick off a few at a time.

PROJECT PLAN

	Action	Begin	Complete
1.	Take one police instructor to lunch; pick brains re program.	1 March	3 March
2.	Ditto nursing.	4 March	8 March
3.	Develop LAP's to meet police and nursing program needs.	10 March	31 March
4.	Use instructors in (1) and (2) to convince program advisors.	1 April	15 April
5.	Set up display in window near registration.	1 Sept	15 Sept
6.	Review process. Use to pick off other programs.	15 Oct	20 Oct
7.			
8.			

Available resources	Additional resources needed
1. Open Classroom delivery; note schedul. adv.	1. Display materials.
2. PSI course organized with options.	2. Instructional materials for LAP's.
3.	3.
4.	4.
5.	5.

Commentary: Between the cops and nightingales, I picked up more students than I expected or intended. Now I need more instructional manpower.

There's a lot of anology to physical force-fields in the analysis worksheet. The content of the large arrow should describe a "vector" intended in rather specific, quantified language: both the direction and the anticipated "thrust" or wherewithal. I prefer to divide material-costs and manpower quantity, since school management is unconscious of the convertability of the two.

By listing "driving forces" and "restraining forces" one can capture one's initial clice-thinking and get down to more maleable facts. In giving excuses under "restraining forces", I discovered that I was thinking of "faculty advisors" in a totally unrealistic way. Also, it doesn't take much perception to see some sort of anomalie between "Driving forces" (2) and "Restraining forces" (2).

Management theorists suggest that if the analogy between this format and physical static-states holds, then one can make as much progress toward a goal by reducing a restraining force as by increasing pressure among the driving forces; and further that this strategem is to be preferred, since (a) less resources are needed in most cases and (b) increasing driving forces is likely to call up equal and opposite restraining forces. Hence, elegance.

The simple, linear action-plan called for in this format should be augmented by task-assignment notation when cooperative effort is involved in the project; ie., have each person responsible for an activity listed separately and his initials beside the date-entry. If the situation gets too complicated for this format, try PERT-charting; that's a gas!

Remember: cooperative action requires commensurate motiviation of all free agents; better let them help in the planning, if you want to carry off the work of the project.

If you need further explanation of this gimmik, I recommend that you visit the Business Administration Department offices during a free hour.

4. PROJECTS

A "project" is a short term pursuit of a well defined objective by a systematic effort.

The following are entries in this category's cover-sheets:

Objective or purpose
Summary of method: one or two sentences
Results
References
Acknowledgements
Environmental inventory: relevant features of situation

This should be a maximum of two pages.

The text can be of any reasonable length. It may be helpful to begin the text with a "force field analysis" and an "action plan" By summarizing your final conception of the situation and what actually happened in these two conventional ways, you'll leave a potential emulator ready to take up where your thinking left off.

5. GRAPHICS

Posters, visuals for TV, and aids for personal appearances - nice to have, but a bit sticky to come by. Drawing them up is time consuming and demands talents few of us have to any great extent - and yet getting someone else to do them is problematic.

So when you come by one, it would be a good idea to share. If you find no way to capitalize on your graphic through sales., you may as well toss it into this public-domain collection and get a little status from the act.

The cover-sheet's format fits easily on one page:

Possible uses - Cross index to previously published items? If the contributor submits with another item to be cross-indexed, I'll insert it--just include directions.
Brief description (if needed)
Acknowledgements

The item itself should be high-contrast black and white, no shading or half-tones. The lower right hand corner should allow for pagination.

THE STUDY OF PHILOSOPHY

Samuel Gorovitz (301) 454-2850
Dept. of Philosophy
University of Maryland
College Park, MD 20742

This description, posted where students who are likely to see it before registration, allows them to consider enrollment on the basis of some insight as to what the discipline treats.

Acknowledgements:

Teaching Philosophy for permission to release from their Spring 1976 issue.

Diane Mapes, Skagit Valley College Public Information Office, for typography.

THE STUDY OF PHILOSOPHY

Unlike most disciplines studied in a university, philosophy is usually unknown to the entering college student. Although high school students are intellectually capable of studying philosophy, the curriculum seldom provides them with the opportunity to do so. Furthermore, the impressions students often pick up about philosophy are apt to be distorted; philosophy is sometimes confused with religion, with psychology, with studies of mystical experience, etc. Thus, the undergraduate student is commonly uninformed or misinformed about the nature of philosophy to an extent to which he is neither uninformed or misinformed about the nature of other academic subjects.

Yet philosophy is one of the most important subjects a student can take. A student who, because the uses of philosophy have never been brought to his attention, graduates from college without taking a course in philosophy has been deprived of a valuable part of his intellectual heritage. Among the uses of philosophy are these:

—Philosophy develops the student's ability to reason clearly, to distinguish between good and bad arguments, to navigate through a complicated maze of questions, and to use intelligence and logic in situations ruled all too often by emotion.

—Philosophy helps the student to grapple intelligently with such basic and yet elusive questions as 'What is a person?', 'Why should I do what society tells me to do?', 'Can we be sure of any of our beliefs?', and 'Is there a God?'.

—Philosophy expands the student's horizons by enabling him or her to see beyond the world as it presently exists and develop a controlled but imaginative awareness of how things might be. This in turn enriches the student's understanding of how things are.

—Philosophy makes available to the student a significant portion of the world's great literature, by introducing him or her to the writings of such masters of philosophical thinking as Plato, Descartes, Mill, Dewey, etc. and making him or her aware of the extent to which scientists, artists, poets, statesmen, educators, and theologians have been influenced by the work of philosophers in the course of their own development.

Apart from the extent to which philsophy enriches our lives, it is important, at a time when students are increasingly restless and uncertain about the world, themselves, and their relations to others, that they have access to the one kind of study that has a systematic concern with questions of just this sort.

Becoming a professional philosopher is a somewhat unlikely choice; nevertheless, some of our majors have that aspiration, and go on to study philosophy at the graduate level. Many others go on to careers in law, medicine, computer science, publishing, etc. Philosophy is a completely reasonable undergraduate major for pre-professional students; it is entirely suitable for students planning to study medicine, and is perhaps ideal for those who aspire to the law. Most students taking philosophy courses, however, have majors in other departments. We make a particular effort to offer them courses that will illuminate the primary areas of their concern, courses addressed explicitly to questions that are of fundamental importance to history, art, science, law, medicine, and other disciplines. In addition the department offers those courses in ethics, logic, metaphysics, epistemology, and history of philosophy that traditionally have been considered "pure" philosophy.

The Philosophy Department at the University of Maryland at College Park views as equally important its two primary functions at the undergraduate level: the provision of training in philosophy to those who elect our discipline as a major, and the provision of high-quality experience in philosophy to those who take our courses as electives. No undergraduate is required to study philosophy, and thus we are spared the problems associated with captive audiences. Our courses tend to be demanding, and it is a characteristic of our Department that the original work of students is subjected to critical scrutiny. The result is an increased level of competence in expository clarity, logical rigor, articulateness, and analytical skill.

6. SCRIPTS

While public appearances and brief radio TV remarks are innocuous with respect to philosophic content, they are difficult to write. Consider being asked to do a 5 minute speech to the Mount Vernon Business and Professional Women's Association on what philosophy "means". That's a PR task that fell into my lap during my second year of teaching at Skagit Valley College.

Needless to say, I didn't come off very well. I tried to do a grand metaphilosophical summary of the whole shebang. I failed to understand what they "really" wanted. Furthermore, I had no models like the examples that follow:

The format for a script item:

Possible uses
Abstract, if it's a big production
Comments on results if known
Acknowledgements
Cross-reference to graphics already in the collection. (If a graphic item is submitted at the same time, include a note and I'll insert the appropriate information.)

If the item you're submitting is a general model, use square brackets to represent sets of entries, enclosing set names of language to be substituted OR exemplary enumeration, thus...

[charitable organization] [Red Cross, Salvation Army...]

Radio scripts should be written on broadcast format. If your public information office has reproduced copy of good quality, send that.

PERSONAL APPEARANCE SPEECHES

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Personal appearances offer an opportunity to promote philosophy departmental programs. When addressing non-philosophers, it's worth remembering that the lasting impression will be the result of how you "come across" as much as any substantive content of your delivery.

Here's a model outline that may come in handy when preparing to meet the townies - or anybody else for that matter.

It's rather difficult to chase down all the result of such appearances, since the individual listener's reaction may be delayed or displaced. I had one night-school student undertake my basic ethics course as the direct result of a visit to a Rotary Club meeting in Bellingham, some 25 miles to the north of my school. The point to note: the visit wasn't mine, but Richard Purtillis of Western Washington State College! It was his engaging personality that netted me that small increment of enrollment.

Most of the following was adapted from "DECA Speech Guide" in UP MEMBERSHIP, DECA Related Materials Service, Distributive Education Clubs of America, 1908 Association Drive, Reston, VA 22091.

Check your preparation

How to decide if your preparation is adequate: ask...

Will I make a good impression by the way I act and speak?

Will I convey an adequate impression of that part of philosophy I'm seeking to represent?

Will I challenge my audience to pursue philosophy?

Will I give them enough information so that they will have something to act on?

Short speeches, "a few words from..."

1. Address the presiding person and VIP's (Madam Chairperson, Dr. English)
2. Express your pleasure at being there, at being asked to speak.
3. Tell who you represent. (I'm Chairman of the Philosophy Department of Nicolas Chauvin College...)
4. Try to relate the group's orientation to philosophy. (As I listen to your discussion of freedom, I recall that Bertrand Russell discussed a distinction between social-political freedom and metaphysical freedom. When the concept of freedom is discussed in relation to sexual stereotypes, it strikes me that the notion of metaphysical freedom is more useful than the legalism...)
5. Why are you here? (I'm here to get an idea of the kind of conceptual construct needed to carry on fruitful discussion and planning necessary for women to conduct the business of breaking out of sexual stereotypes...)
6. Thank you for asking me to come.

Longer speeches

When you're asked to speak on a topic - for a longer time- you should give the preparation a lot of effort.

For heaven's sake, don't ramble overtime. A lay audience has an attention-span of no more than 10 minutes anyhow. If you're allowed longer, stick to 10 minutes of substance and entertain for the remainder. Try to relate your topic closely to known motivations of the audience and show your personal feelings about experiences with the topic.

In such contexts, philosophers are frequently advised to "forget being philosophy teachers" and try to act "down to earth". The usual reaction is to try to come on like Andy Griffin - with usually disasterous consequences!

Even if you grew up on the ranch, it's probably been a long time since you had manure on your boots!

True, when I was farming three acres on the side and raising a commercial crop at a profit, I could address a local meeting of Western Farmers Association as "Fellow members..." but I couldn't have done it two years before. I'd just climbed down from the other-world of system analysis; and I probably can't do it well now.

--30--

7. RESOURCES

An expert material-scrounger's talent is rare. If you have such talent, share it.

Or perhaps you aren't expert, but maybe, just once in your life, you find a jewel. Your colleagues would appreciate your find of a source of free or inexpensive

- Graphics that don't fall within the narrow limits of this series of collections
- Audiotapes suitable for broadcast use
- Strategy and project ideas that are published elsewhere

These items should be restricted to one page with this format:

Item description
Possible uses
Cost information (give date of information)
Restrictions and copyright information
Contact address

PHILOSOPHIC BROADCAST TAPES

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Description Broadcast quality cassette recordings dealing with philosophic issues, discussed by established philosophers.

Possible uses Series of philosophic or current events programs on local college low-power educational station; with simple departmental plug or with commentary by local faculty and students.

Costs Purchase of materials: a one-hour tape from these two audio libraries' catalogs runs less than $20.00 (1976). Re-broadcast royalties are usually less than $100.00. They're negotiated through your college radio station. Altogether, the technical work and royalty negotiation take a good six months' lead time.

Restrictions and copyright Complex and imponderable! Get technical help from your radio station's professional staff on this one.

Contacts You can get free catalogs of audio materials containing really top quality programming from:

Center for Cassette Studies
8110 Webb Ave.
North Hollywood, CA 91605

Pacifica Tape Library
5316 Venice Blvd.
Los Angeles, CA 90019

8 MISCELLANEOUS

In every classification scheme, one ought to provide for the meritorious items that don't fit into other categories.

The cover-sheet should have a precis if the text that follows is long and the title doesn't do it.

9. CRITIQUES

Any department that uses the items from this series of collections can contribute to the series' utility by reporting...

1. Results, positive or negative, of using items from the series
2. Fruitful variations and adaptions to different circumstances
3. Unanticipated problems and their solution.

The critique should be restricted to a single page.

Anticipating handling masses of literature that might be generated by a particular item, the identifier will be given two additional parts:

- the acquisition number of the original item
- an arbitrary number, denoting the particular critique

These also will be entered by whoever maintains the series.

No title is needed. Following the contributor's name, the contributor should simply write his critique, mentioning the title and identifier of the original item being discussed, assuming that the reader can examine the latter if he's interested.

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Sam Gorowitz' graphic, "The Study of Philosophy" (1-5-5) was posted near the registration area at SVC and in the Open Classroom. It proved useful. I interviewed 20 students who had seen it during registration and these were the results:

- 10 students reported that the poster's content provided enough information for them to choose to register in "Introduction to Philosophy" and they did so.
- 6 students stated that the poster provided enough information to decide that they didn't want to enroll in a philosophy course at the time because it didn't appear to lead toward relevant goals - but that they might consider a philosophy course when immediate educational goals were met.
- 3 students stated that the poster didn't provide enough information to make a decision, but helped frame the question whose answer was necessary for a satisfactory decision.
- 1 student stated that he couldn't understand the poster's content.

In effect, the poster provided for some course counselling needs usually met by teacher contact. The poster's use will be part of our standard registration routine.

CONCLUSION

In this first collection of a series of occasional papers, I've specified item categories and given expected submission requirements under each - along with examples of content which are to serve as nest-egg items.

The series will be maintained through the National Resource Center for the Teaching of Philosophy.

A collection like this will include items that can be adapted from student-recruitment purposes to other uses, ie. instruction and public service. So much the better!

It strikes me that this series can save a lot of us many valuable man hours of re-inventing the wheel.

I hope the reader will contribute items he's discovered useful and would like to share with the profession.

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SPECIAL PROJECT

Imagine driving to work on the 15th of February and listening to the news and weather. Then, the announcer says...

> *Today is philosopher Alfred North Whitehead's birthday. Whitehead said, "Reason's function is to help men live - live well, live better."*
>
> *Research provided by the Department of Philosophy, Sam Houston Institute of Technology.*

If that went on day after day, for a whole year, what do you suppose would be the effect on that school's philosophy enrollment - especially in night school classes?

I've identified birth dates on many modern (post-cartesian) philosophers. The list accounts for about 200 days. Besides birthdates, other events can be associated with dates and the remaining gaps can be arbitrarily with celebrations of philosophic movements, etc.

Would you and your students care to contribute to the collection?

1. Please examine the list following, and suggest other entries if you know the birthdate.
2. Name events that occurred on identified dates not listed.
3. If you can, write a squib of 25 words or less, stating (quoting or paraphrasing) something about the philosopher or even that the educated layman can relate to. N.B. It doesn't have to be the most important thing he said - just something that "grabs" people.
4. Write your response on a 13cm x 30cm (5" x 8") index card with the date treated in the upper left hand corner and your name and address in the lower right.

When I get all dates covered, I'll compile the collection as a 366 page notebook in standard broadcast format (with your very own credit-line) for distribution through the National Information and Resource Center.

The list of dates and names I've identified is...

January	1	Charles Bernard Revouvier
	3	Alfred H. Lloyd
	5	Rudolph Eucken
	6	Samuel Alexander
		George Frederick Stout
	7	James Harrington
	8	Samuel Pufendorf
	9	John B. Watson
	10	Ethan Allen
	11	William James
		Harald Hoffding
	12	Edmund Burke
		K. Eugen Duhring
	14	Alfred Tarski
	16	Franz Brentano
	18	Baron de la Brede et Montesquieu
	19	George Trumbull Ladd
		Auguste Comte
	21	Wolfgang Kohler
	22	Francis Bacon
		Gotthold E. Lessing
	24	Christian Wolff
	25	Robert Boyle
		Friedrich H. Jacobi
	26	Claude A. Helvetius
	27	Paul Natorp
		David F. Strauss
		Friedrich W. J. Schelling
	28	Roberto Ardigo
	29	Emmanuel Swedenborg
	30	Francis H. Bradley
February	4	Jeremy Bentham
	6	C. Lloyd Morgan
	7	Alfred Adler
	12	Charles R. Darwin

February 15 Alfred North Whitehead
Galileo Galilei
16 Antoine Arnauld
17 Paul Haeberlin
F. Eduard Beneke
18 Douglas Clyde MacIntosh
Ernst Mach
20 Nicolai Hartmann
21 John Henry Cardinal Newman
22 Arthur Schopenhauer
23 Richard Price
Eduard von Hartmann
Karl Jaspers
25 Benedetto Croce
26 Anthony Ashley Cooper
27 George Herbert Mead
March 1 Georg Simmel
2 Pope Leo XIII
3 Georg Cantor
Lord Edward Herbert
6 Nicholai Berdyaev
10 Friedrich Schlegel
12 George Berkeley
13 Joseph Priestley
18 Kurt Koffka
Sir William Hamilton
22 Edward Caird
25 Albrecht Ritschl
Antonio Rosmini-Serbati
26 Frederick James Eugene Woodbridge
28 Ludwig Buchner
30 Mary W. Calkins
John Fiske
31 Rene Descartes
April 2 Thomas Jefferson
5 Vincenzo Gioberti

April 5 Thomas Hobbes
6 James Mill
7 Thomas Hill Green
8 James E. Creighton
Edmund Husserl
10 Hugo Grotius
Lucien Levy-Bruhl
11 Ferdinand Lassale
12 Clarence Irving Lewis
15 William David Ross
Max Wertheimer
Leonhard Euler
16 Wilhelm Wundt
18 George Henry Lewes
21 Hippolyte Adolphe Taine
Max Weber
James Martineau
22 Immanuel Kant
23 Max Planck
25 John Henry Muirhead
26 Ludwig Wittgenstein
David Hume
Thomas Reid
27 Herbert Spencer
28 Kurt Godel
30 Paul Janet
May 4 Johann Friedrich Herbart
William K. Clifford
5 Karl Marx
Soren Kierkegaard
6 Sigmund Freud
Karl C. F. Krause
9 Jose Ortega y Gasset
11 Joseph Boscovich
Wilhelm Windelband
18 Rudolf Carnap
Joseph Butler
Bertrand A. W. Lord Russell

May 19 Johann Gottlieb Fichte
20 John Stuart Mill
21 Rudolf H. Lotze
24 Thomas Henry Huxley
William Whewell
26 Heinrich Rickert
Ralph Waldo Emerson
27 Jules Lachelier
30 Giovanni Gentile
31 Henry Sidgwick
June 5 Jean-Paul Sartre
Pierre Cabanis
11 Alexander Bain
19 Blaise Pascal
Robert de Lamennais
20 Christian von Ehrenfels
21 Anthony Collins
Simeon D. Poisson
22 James B. Pratt
William McDougall
24 Hastings Rashdall
25 Willard van Arman Quine
27 Augustus de Morgan
28 Jean Jacques Rousseau
30 Friedrich T. Vischer
July 1 Gottfried Wilhelm von Leibniz
3 Ralph Barton Perry
4 Hermann Cohen
5 Adam Smith
12 Henry David Thoreau
15 Richard Cumberland
17 Alexius Meinong
21 Johannes Volkelt
25 Arthur J. Balfour
Morris R. Cohen
26 Carl Gustav Jung
27 Ernst Zermelo

July	28	Ernst Cassirer
		Etienne Emile Marie Boutroux
		Theodor Lipps
		Ludwig A. Feuerbach
August	3	Oswald Kulpe
	6	Nicolas de Malebranche
	7	Jacob Moseschott
	10	W. Ernest Hocking
	16	Ferdinand S. C. Schiller
	20	Jules Henri Poincare
	22	Max Scheler
	23	Jacob F. Fries
		Friedrich Jodl
	24	Theodore Parker
	25	Johann G. Herder
	26	J. H. Lambert
	27	John G. Harmann
		Brand Blanshard
		G. W. F. Hegel
		Giuseppe Peano
	29	John Locke
	30	David Hartley
	31	Hermann Ludwig von Helmholtz
September	1	William Stanley Jevons
	2	Wilhelm Ostwald
	3	John M. E. McTaggart
	5	Tommaso Campanella
	6	Moses Mendelssohn
		Bruno Bauer
	9	Antoine Destutt de Tracy
	10	William T. Harris
		Charles Saunders Pierce
	13	Arnold Ruge
	18	Leonard Trelawney Hobhouse
	25	Hans Vaihinger
	26	Martin Heidegger
	27	F. Max Muller

September 28 Friedrich Albert Lange
Friedrich Engles
29 Miguel de Unamuno y Jugo
October 5 Karl Barth
Jonathan Edwards
Denis Diderot
Bernard Bolzano
6 Julius Wilhelm Richard Dedekind
Henry Longueville Mansel
11 Samuel Clarke
15 William Temple
Friedrich Wilhelm Nietzsche
18 Henri Bergson
Alfred Fouillee
20 John Dewey
21 Samuel T. Coleridge
24 James Mackintosh
25 Felix L. Raviasson-Mollien
28 James Beattie
Cornelius Jansen
29 Alfred J. Ayer
November 2 George Boole
Maurice Blondel
4 George E. Moore
8 Gottlob Friedrich Ludwig Frege
18 Jacques Maritain
Pierre Bayle
19 Willhelm Dilthey
20 Josiah Royce
21 Voltaire (Francois Marie Arouet)
Friedrich Schleiermacher
22 Dugald Stewart
24 William Pepperell Montague
Baruch Spinoza
26 George V. Plekhanov
28 Victor Cousin

November 30 John Toland

December 1 Karl Ludwig Michelet

3 Joseph A. Leighton

4 Thomas Carlyle

7 Johan Huizinga

12 Paul Elmer More

14 Noah Porter

16 George Santayana

20 A. Seth Pringle-Pattison

22 Alfred E. Taylor

25 Shadworth Lolloway Hodgson

Sir Isaac Newton

Julien Offray de la Mettrie

30 Charlie Dunbar Broad

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